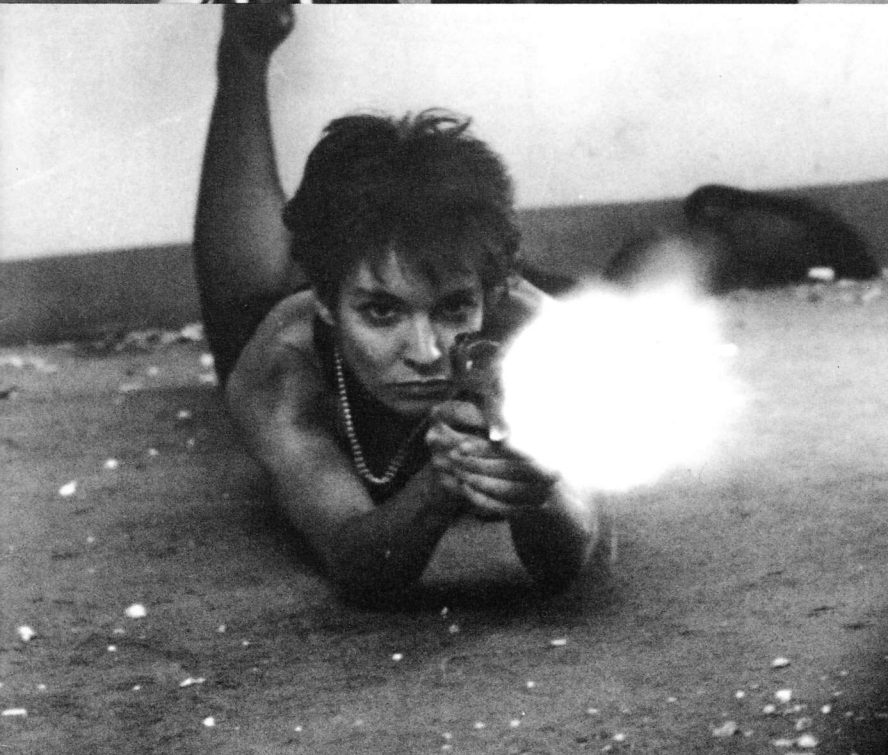


ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

JANUARY/FEBRUARY 1995



INSIDE: ♦ Gaumont Retrospective

- ♦ UCLA Festival of Preservation in Rome
- ♦ Association of Moving Image Archivists
- ♦ News & Notes

(Clockwise from top left)

Gaumont founder, Leon Gaumont

Pioneer director, Alice Guy-Blaché

"La Femme Nikita" (1990) directed by Luc Besson

"Judex" (1917) directed by Louis Feuillade

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



It was with shock and disbelief that the archival community learned in late October of a decision on the part of the National Endowment for the Arts to suspend the AFI/NEA Film Preservation Program. For 27 years, this program has been hugely successful—forming the core of most American film archives' preservation programs, generating funding from the private sector many times the initial federal investment, and alerting the American public to the importance of preserving America's film heritage.

This is a program that only the National Endowment for the Arts could have developed so successfully. It is a program truly national in scope—the primary catalyst for bringing the nation's major film-holding institutions together to avoid duplication, make the best use of scarce resources, and work toward the common goal of saving the riches of our film heritage. It is a program that has earned broad-based support among the American public, the American film industry's creative community and the nation's film archives.

In turn, the nation's film archives have been equally successful in building upon the AFI/NEA Film Preservation Program—spreading the circle of concern for film preservation to a burgeoning number of other organizations. I can cite the Library of Congress' National Film Preservation Board, which has moved beyond its initial charge to select films for a national registry to an active engagement with charting the course of film preservation in the future. Its National Plan, published just a few months ago in August 1994, was built upon the foundation of the AFI/NEA Film Preservation Program, seeking out additional ways of bringing government and the private sector together in partnership to further the film preservation cause. I can cite the Film Foundation, a sterling example of how a small group of individuals (film directors Woody Allen, Francis Ford Coppola, George Lucas, Robert Redford, Sidney Pollack and Steven Spielberg, led by Martin Scorsese) has encouraged a creative collaboration between film studios and film archives. I can cite the commitment made by American Movie Classics (AMC) cable channel, which just this fall concluded its second annual Film Preservation Festival, introducing millions of viewers to films preserved by the nation's archives and raising funds for this work to continue. I can also cite the birth and development of the Association of Moving Image Archivists (AMIA) as evidence of the growing importance and professionalism of film archives and their central work in film preservation.

In eliminating this program (the only direct federal support for film preservation), the National Endowment for the Arts would be signaling that the United States no longer cared about its film heritage—a heritage which has been so powerful and pervasive throughout the world. This would be particularly distressing in 1995—the one hundredth anniversary of the birth of film.

Believing that the National Endowment for the Arts could not have fully understood the substance and value of the film preservation program it was canceling, the nation's archives united with the creative community of the film industry to protest the cut. We urged the NEA to re-evaluate this one program devoted to preserving the art form unique to our century—to restore film preservation to its rightful place among the other arts-related activities supported through NEA grants.

As of press time, it has been announced that the NEA will restore the film preservation grants on at least a limited basis. We are pleased that our arguments seem to have been heeded, but the need for vigilance remains. Considering that even the current grants fall far short of meeting the field's urgent needs, archivists hope that the grants will be restored at least to the level of the 1994-95 funding cycle—and preferably higher. I urge all film-lovers to express their support for this program by writing to Chairman Jane Alexander, the National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Robert Rosen, Director

GAUMONT PRESENTS:

A Century of French Cinema



"La Nuit de Varennes" (Ettore Scola, 1982), with Marcello Mastroianni and Hanna Schygulla.

by Elisabeth Greenbaum

For ten weeks this fall, the UCLA Film and Television Archive hosted a series celebrating the centennial of Gaumont, the world's oldest film studio. Gaumont's reputation as a home for Europe's great directors is well deserved. Over the years, artists such as Emil Cohl, Jean Vigo, Robert Bresson, Eric Rohmer and Jean-Luc Godard would be given rein to explore and experiment in the medium.

Founded by Leon Gaumont in 1895, the studio initially served as a manufacturer of cameras and film stock. It wasn't until Gaumont's enterprising secretary, Alice Guy, convinced him that the future of film lay in moving images that Gaumont turned to film production. The story goes that Gaumont allowed Guy to direct some of her own short subjects, as long as she continued to sort his mail. The series showcased many films in the era before World War I, when the French had a monopoly on world cinema. Leon Gaumont was always more interested in films' rapidly changing technology than its status as a new art form. He turned all of the actual making of movies over to Alice Guy. As a pioneer in a nascent industry, Guy had the opportunity to experiment. She was the first filmmaker to look for and often build stories around a variety of locations and as early as 1906 was utilizing sound. In an interesting twist, Guy would later turn up in Flushing, Queens, New York, running her own studio.

In a short time, Gaumont and Guy had put together a serious roster of filmmakers. Comedies directed by Jean Durand and Louis Feuillade would later influence American slapstick director Mack Sennett. Feuillade's serial action/adventure/mysteries "Fantomas" and "Judex" were so popular that they succeeded in catapulting Gaumont far beyond any other French studio. During this time, cartoonist Emil Cohl would also stretch the boundaries in that medium with a story of two aged voyeurs in "Locataires d'à coté" and the well-known spoof on the art world in "Le Peintre neo-impressioniste."

One of the true discoveries of this program is filmmaker Leonce Perret, a stage actor who came to Gaumont in 1910. "Child of Paris," a feature-length, action-adventure about a child's kidnapping and rescue is probably his best known work; but Perret's highly imaginative use of space, atmospheric lighting and dynamic editing was also present in shorts. His innovative storytelling and comedic touch showed itself in "The Teeth of Iron," "The Lobster," "Leonce Likes Morrels" and others.

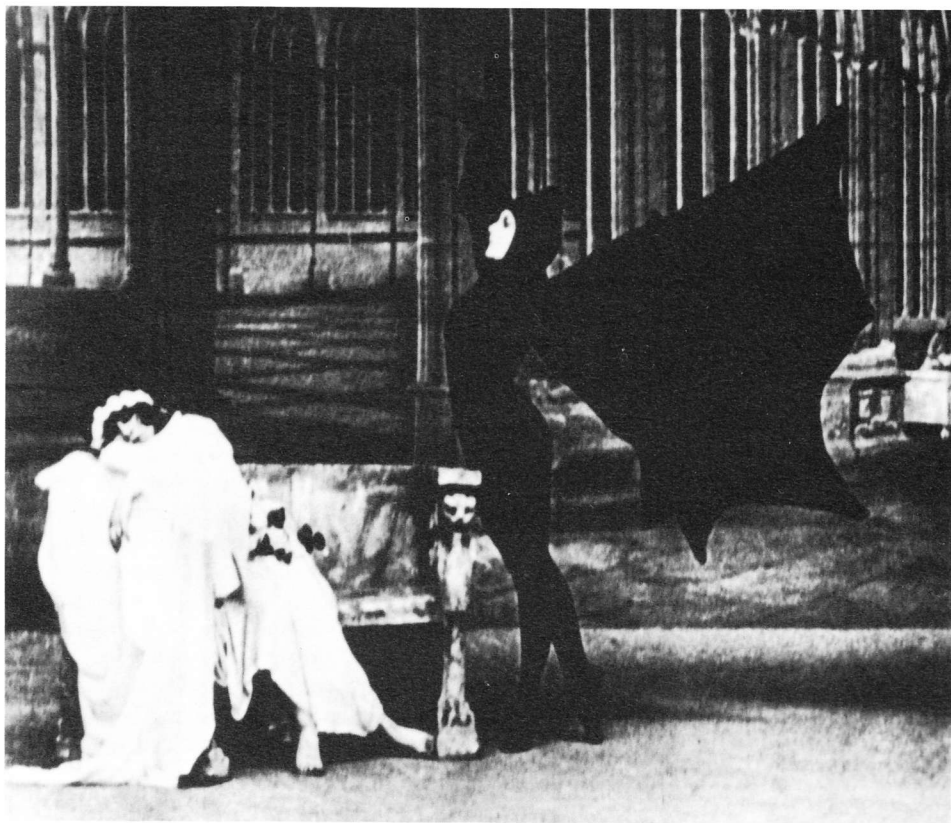
The advent of sound after World War I would change Gaumont's position as the world's leader in filmmaking. Silent film intertitles could be easily changed from French to English, but sound dialogue was another matter. Market dominance soon fell into the American arena. Bankruptcy during the 1930s caused Gaumont

to rethink its commercial strategy, while still leaving room for artistic growth. Directors such as Jean Vigo, whose brilliant "L'Atalante" still dazzles audiences, and Jean Gremillon, whose lush thriller "Dainah la Metisse" was considered radical for its time, continued to contribute to the Gaumont legacy.

Gaumont's reorganization along more commercial lines continued throughout the Occupation and early post-war years. However, the studio's involvement with more popular filmmaking was not done at the expense of auteur films. Robert Bresson's classic "Un Condamné à Mort S'Est Echappé" ("A Man Escaped") is an excellent example of an intensely personal project completed amid studio changes.

The 1960s and early 1970s proved to be a fruitful time for Gaumont's lighter fare. But most of the 1970s and early 1980s were devoted to ambitious trans-European productions such as Rainer Werner Fassbinder's evocative "Querelle" and Ettore Scola's "La Nuit de Varennes." The studio also successfully took on the formidable task of producing opera films. Joseph Losey's adaptation of "Don Giovanni" and Francesco Rosi's "Carmen" were cinematic feasts, and the enormous demand for soundtracks convinced Gaumont to purchase the Erato record label.

As Gaumont moves toward its second century, international hits such as "Betty Blue" and "La Femme Nikita" continue to define the studio. Despite American films' enormous popularity overseas, Gaumont is still one of the strongest production companies on the continent. It is sure to play a pivotal role in the future of European filmmaking.



"Les Vampires" (Louis Feuillade, 1915).



"Un Condamné à Mort S'Est Echappé" (Robert Bresson, 1956).



Brad Davis in "Querelle" (Rainer Werner Fassbinder, 1983).



"Zero de Conduite" (Jean Vigo, 1933).

FESTIVAL OF PRESERVATION IN

Rome

by Donna Ross

With its characteristic Mediterranean warmth and hospitality, the City of Rome, Italy welcomed the UCLA Film and Television Archive with open arms as it hosted a Festival of Preservation exclusively to showcase the Archive's work. The Palazzo delle Esposizioni, the preeminent film and cultural center in Rome, served as the host site of the festival held September 16 through October 3. Funded solely by the city's cultural affairs department, the festival was so successful that the City of Rome is already enthusiastically planning a second edition.

On this side of the Atlantic, Steven Ricci, the Archive's Head of Research and Study, and Charles Hopkins, Motion Picture Archivist, coordinated the programming. "It was really 'our' show. The selection of films was left virtually up to us," Ricci said. "It was like a gift to us in recognition of our work in film and television preservation."

To help organize the festival and troubleshoot in the event of any difficulties, the Archive hired an experienced consultant in Rome, Angela Prudenzi, to coordinate arrangements prior to the event and at the festival site. Elisabetta Bruscolini, head of programs at the Palazzo delle Esposizioni, acted as liaison on behalf of her institution.

Opening weekend was a blur of activity—with receptions, press conferences and the introduction of special guest Sidney Lumet. In honor of Lumet, the festival screened the restored 174-minute version of "Long Day's Journey Into Night" (1962) with Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell. The following day, Lumet participated in a panel discussion on film preservation with Archive Preservation Officer Robert Gitt; Angelo Libertini, curator of the Cineteca Nazionale in Rome; noted film historian Adrianno Aprà; and film educator and critic Lino Micciché. The panel was followed by a screening of "Hell's Angels" (Howard Hughes, 1930) with Ben Lyon, James Hall and Jean Harlow. The restored original release version, with intermission and tinted and Technicolor sequences, was preceded by a long trailer incorporating footage of its premiere at Grauman's Chinese Theatre.

Opening weekend highlights also included a sampling of the Archive's silent film preservation

with "Humoresque" (Frank Borzage, 1920) starring Alma Rubens, Gaston Glass and Vera Gordon; "The Toll of the Sea" (Chester M. Franklin, 1922), the earliest surviving two-color Technicolor feature, with Anna May Wong; "Bud's Recruit" (King Vidor, 1917); the Harold Lloyd starrer "Girl Shy" (Fred Newmeyer, Sam Taylor, 1924); and one of this year's Festival of Preservation showpieces, "The Sea Hawk" (Frank Lloyd, 1924). "The Love Light" (Frances Marion, 1921), which stars Mary Pickford and Fred Thompson and is set in Italy, proved especially popular with the Italian audience.

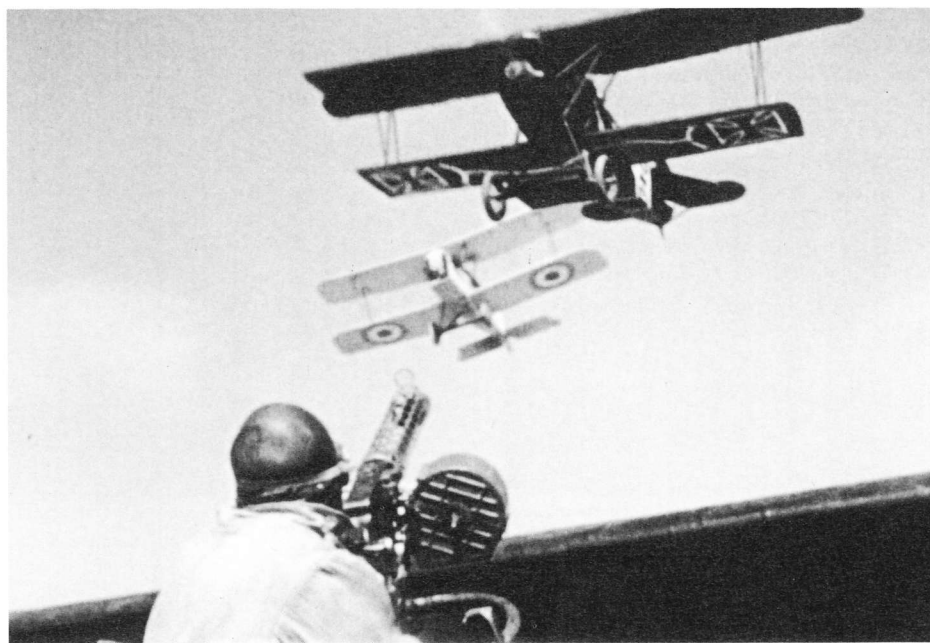
The festival continued for three more weeks with sound features, peppered throughout with Fleischer cartoons, "Hollywood on Parade," "Popular Science," and musical shorts, newsreels, compilations of trailers from the 1950s and 1960s, and promotional shorts including Cecil B. DeMille's 1935 "Hollywood Extra Girl" and "Eyes on Hollywood" (1949) with Alan Ladd.

Some of the more notable features exhibited at the festival were the original roadshow version (with intermission) of "The Sign of the Cross" (Cecil B. DeMille, 1932), starring Fredric March, Elissa Landi, Charles Laughton and Claudette Colbert, including the prologue to the 1944 wartime reissue version; the restored roadshow version (with intermission) of "For Whom the

Bell Tolls" (Sam Wood, 1943) with Gary Cooper and Ingrid Bergman; "One Hour With You" (Ernst Lubitsch and George Cukor, 1932) with Maurice Chevalier and Jeanette MacDonald; "The Scarlet Empress" (Josef von Sternberg, 1934) with Marlene Dietrich and John Lodge; "Holiday" (George Cukor, 1938) with Katharine Hepburn and Cary Grant; "This is the Army" (Michael Curtiz, 1943) with Ronald Reagan, Joan Leslie, George Murphy and Irving Berlin; "The Great Flamarion" (Anthony Mann, 1945) with Erich von Stroheim, Mary Beth Hughes and Dan Duryea; "Strange Impersonation" (Anthony Mann, 1946) with Brenda Marshall and William Gargan; "Double Indemnity" (Billy Wilder, 1944) with Barbara Stanwyck, Fred MacMurray and Edward G. Robinson; "The Guns of Navarone" (J. Lee Thompson, 1961) with Gregory Peck, David Niven and Anthony Quinn; "Moonrise" (Frank Borzage, 1948) with Dane Clark, Gail Russell and Ethel Barrymore; "Caught" (Max Ophuls, 1949) with James Mason, Barbara Bel Geddes and Robert Ryan; "Champion" (Mark Robson, 1949) with Kirk Douglas, Marilyn Maxwell and Arthur Kennedy; "The Wild One" (Laslo Benedek, 1954) with Marlon Brando, Mary Murphy and Lee Marvin; "A Foreign Affair" (Billy Wilder, 1948) with Jean Arthur, Marlene Dietrich and John Lund; "Mickey One" (Arthur Penn, 1965) with Warren Beatty, Hurd Hatfield and Alexandra Stewart; and "Husbands" (John Cassavetes, 1970) with Ben Gazzara, Peter Falk and John Cassavetes.

Thanks to our many partners at the following companies and studios who helped to make this such a successful international event: Films Around the World, the Harold Lloyd Trust, Motion Picture Associates, the Mary Pickford Company, Republic Pictures, the Rogers and Hammerstein Organization, Shields Archival, Sony Pictures Entertainment, the Stanford Theatre Foundation, Turner Entertainment Company, Universal Pictures and U.I.P.

"Hell's Angels" (Howard Hughes, 1930).



NEH NEWSREEL PROJECT TURNS TO “Europe in the 1930s”

By Cornelia Emerson

The first year of “The 1930s: Prelude to War” project funded by the National Endowment for the Humanities (NEH) focused on “Regional Conflicts”; the second year’s topic is “Europe in the 1930s.” The emphasis is on the response of European nations to economic and political instability (the Depression, the rise of Fascism) and the development of treaties, pacts and alliances in a desperate attempt to keep the peace. And whereas last year the material dealing with regional conflicts amounted to only 189,000 feet (or 35 hours) of film, Year Two’s topic of “Europe in the 1930s” must wrestle with 650,925 feet (or 120 hours) of total footage in order to make a selection of some seven hours’ worth to be preserved.

To prepare for the Preservation Selection Committee meeting held from October 27-29, Archive staff tried to make this vast quantity of material manageable by preparing a chronology of major events and trends in Europe during the decade, then correlating these events to existing coverage in the Hearst newsreels.

Curator Eddie Richmond and Newsreel Preservationist Blaine Bartell reported to the committee on last year’s progress. A total of 46,742 feet of footage (or eight hours, 39 minutes) were selected for preservation in Year One. Of this, complete newsreels account for two hours and 22 minutes of footage. These complete newsreel issues were originally released in theaters, and are now being reconstructed and restored to the fullest extent possible, thus also preserving a wealth of additional information on

other events, places, personalities and trends of the time. Single stories and unreleased newsreel elements (either vault materials or “cuts and outs”) concerning the regional conflicts constitute the rest of the preserved footage for the first year. The Spanish Civil War is represented by over three hours of footage, and the Japanese invasion of China and the Italian invasion of Ethiopia by about one hour of material each. Smaller amounts of footage record the Finnish-Russian conflict, the Manchukuo-Russian border dispute, and events in India, Palestine and Singapore. This first phase of the preservation project will be complete by early 1995.

In addition, the Preservation Selection Committee discussed the educational use of the first year’s newsreel materials and related documentation, with the aim of making them most useful to students, teachers and scholars. In one immediate application, VHS cassettes with a companion text including maps, narratives, timelines, suggested readings and index could be made available at a low cost to university libraries, history departments, media centers and so on.

Even more intriguing are digital and multi-media applications. Steven Ricci, the Archive’s Head of Research and Study, presented a pilot project showing how newsreel material could be linked to historical and literary texts, visual art and music in a multi-media format in order to enrich the student’s understanding of a given period or topic. Also discussed was the idea of a conference to launch the complete package of preserved newsreel materials at the end of the three-year grant period.



Jewish refugees in Merkplas Camp, Belgium. Unreleased vault material from 1939.

The diverse and distinguished group of professionals who form the Preservation Selection Committee are: Loni Ding, documentary filmmaker (“Nisei Soldier” and “Color of Power”); Michael Friend, Director of the Archive of the Academy of Motion Picture Arts and Sciences; Marina Goldovskaya, documentary filmmaker (“Solovky Power” and “The Shattered Mirror”); Neil M. Heyman, Professor of History, San Diego State University; William Leuchtenberg, William Rand Kenan Professor of History at the University of North Carolina at Chapel Hill; William T. Murphy, Specialist in Audio Visual Archives, the National Archives; Kevin Reilly, Professor of History, Raritan Valley Community College; Susan Ware, Professor of History at New York University; and Richard Weiss, Professor of History, UCLA.

Taken in its entirety, “The 1930s: Prelude to War” is a pioneering project—preserving a huge body of valuable newsreel material through a process of consensus with the academic, archival and documentary film-making communities. The project should provide a important model for future partnerships between the National Endowment for the Humanities, the Archive and these broader communities.



Frida Kahlo and Leon Trotsky in Tampico, Mexico. NEWS OF THE DAY, Vol. 8, No. 235, January 18, 1937.

One of the real pleasures of working with the Hearst Metrotone News collection is making unexpected discoveries. Usually these are found among the unused footage and outtakes. In the past we have found a very short clip of a barely audible Harpo Marx muttering under his breath at the premiere of “The Great Ziegfeld.” Entertainment Tonight’s Leonard Maltin featured the clip in a 1992 segment on the Hearst collection. Last year, during our research for the first year of the NEH grant, we discovered footage of the aftermath of the bombing of Guernica in 1937 during the Spanish Civil War. There was no record of it filed under Guernica, nor was it mentioned in the synopsis sheet for the issue that included it. It was only when we read the detailed description for footage filed under the generic headings of “Spain” and “Spanish War” that it was discovered.

During this year’s meeting of the NEH Preservation Selection Committee, researchers again discovered hid-

den treasure. While viewing footage of Leon Trotsky, researchers pulled a short story from 1937 on his expulsion from Norway and arrival as an exile in Mexico. The only index cards on the subject were filed under “Trotsky” and “Tampico, Mexico.” However, when the story was viewed, it was found to include a shot of Trotsky being welcomed by Frida Kahlo, identified as “Mrs. Diego Rivera.” Outtakes included a few more shots of the artist. Until the meeting, we were unaware that the Hearst collection contained any footage of Frida Kahlo. The only footage in the collection of Diego Rivera was taken after Kahlo’s death in 1954.

Unfortunately, this material falls outside the guidelines for the NEH grant, so the Archive is hoping to find the funds to preserve this piece of political and art history before time takes its inevitable toll.

—Blaine Bartell, Newsreel Preservationist

AMC Promotes Film Preservation

by Cornelia Emerson

The Second Annual Film Preservation Festival sponsored by the American Movie Classics (AMC) cable channel was held from October 21-23, with a Western theme highlighting the consciousness-raising and fund-raising weekend. Once again, this high-profile event was held to benefit The Film Foundation, founded by Martin Scorsese to unite some of America's most eminent filmmakers with film archives in advancing the work of film preservation.

This year's Festival celebrated the legacy of the Western movie genre, by showing some of the best "cowboy movies" that have been successfully preserved and restored. From UCLA came a version of the 1946 classic "My Darling Clementine" that is believed to be closer to John Ford's "director's cut" than the more widely distributed version, provided for purposes of comparison by the Museum of Modern Art. Other UCLA Westerns in the Festival were "Stagecoach" (1939), with John Wayne in his first starring role, and "She Wore A Yellow Ribbon" (1949) with Wayne as a cavalry officer unwilling to retire. UCLA's "The Informer" (1935), a John Ford film with an Irish setting, was shown during the weekend too.

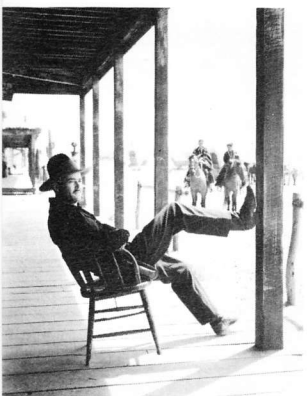
UCLA also contributed preserved Western

films by Cecil B. DeMille such as "The Plainsman" (1936) starring Gary Cooper and Jean Arthur and "Union Pacific" (1939) with Barbara Stanwyck—as well as a fest of DeMille historical epics including "The Buccaneer" (1938), "Cleopatra" (1934), "Samson and Delilah" (1949), "The Sign of the Cross" (1932) and "The Ten Commandments" (1923).

The AMC Preservation Festival marked the world television premiere of UCLA's restoration of Sam Wood's film of the Hemingway novel on the Spanish Civil War, "For Whom the Bell Tolls." Starring Gary Cooper and Ingrid Bergman, the film was released in 1943 with an original running time of over three hours. It was later cut and has only been seen in a drastically truncated form. UCLA restored the longer "road-show" version, with missing scenes reinstated as well as the original overture and intermission music.

Throughout the weekend, AMC also featured UCLA-preserved animation, shorts and newsreels from the Hearst Metrotone News collection. Original programming called attention to the work of UCLA and the nation's other film archives. Celebrities ranging from Lauren Bacall, Clint Eastwood, Jodie Foster, Dustin Hoffman, Liza Minnelli and Oliver Stone produced testimonials for the preservation cause.

In March 1993, AMC's First Annual Film Preservation Festival raised approximately \$220,000 in net proceeds for The Film Foundation, which was divided among the five member archives. UCLA received \$44,000 as its share. Last year's contributions from AMC made possible the preservation of the historic three-color Technicolor short "La Cucaracha" (1934), as well as work on "Stagecoach" (1939) and "My Darling Clementine" (1946).



Henry Fonda in "My Darling Clementine" (John Ford, 1946).

AFI/NEA Film Preservation Grant

The AFI/NEA Film Preservation Program has awarded \$97,500 to the UCLA Film and Television Archive for 1994-95. The funds will be spent on lab costs to preserve nitrate films from the silent era to the late 1940s. For 27 years, this extremely successful program has formed the core of most American film archives' preservation programs. Recently, however, these vital grants have been in danger of cancellation. For more information, please see the Director's Letter on page 2.

Parades and Festivals Again

The City of Los Angeles Cultural Affairs Department has again made a special award to the Los Angeles Asian Pacific Film and Video Festival through its Parades and Festivals division. Equal sums of \$10,000 given to the Archive and its partner Visual Communications will be used to produce the Festival, in its tenth year in May.

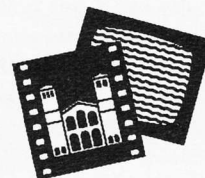
California Arts Council

The California Arts Council through its Organizational Support Program has awarded approximately \$17,000 to the Archive for 1994-95. The funding will support a variety of multi-cultural screening series planned to take place in Melnitz Theater—including the Tenth Annual Los Angeles Asian Pacific Film and Video Festival. The funds will also help support the Archive's annual Festival of Preservation.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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SKIRBALL FOUNDATION GIFT

by *Cornelia Emerson*

The Skirball Foundation has made a ten-year gift of \$3 million to establish the Skirball Film Archive Fund, which will help safeguard and exhibit the treasured resources of America's film heritage housed at the UCLA Film and Television Archive.

"We are deeply grateful to The Skirball Foundation, Audrey Skirball-Kenis and Charles Kenis for their wonderful generosity," said Gilbert Cates, dean of the School of Theater, Film and Television. "The memory of Audrey's late husband, Jack Skirball, will be honored as the crucial work of the Archive continues with the help of this tremendous gift."

The Archive will primarily use the Skirball Fund to supplement losses in its operating budget, while allocating a portion to building an Archive endowment for general purposes.

"The timing of this gift is ideal," explained Archive Director Robert Rosen. "We are suffering from substantial state budget reductions which have significantly impacted our public exhibition programs and the Archive Research and Study Center."

Of the gift to the Archive, Audrey Skirball-Kenis commented: "This complements our commitment to theater with an equal concern for the preservation of America's film heritage." The Kenis' other charitable commitments have been to Hebrew and Judaic Studies at New York University, the Norris Cancer Hospital at University of Southern California and the Los Angeles Music Center Opera.

Originally trained at Cincinnati's Hebrew Union College to become a rabbi, and after serving a congregation in Indiana for nine years, Jack Skirball entered the new field of educational filmmaking. In the 1940s and 1950s, he produced such films as "The Howards of Virginia" (1940) starring Cary Grant and "This Woman Is Mine" (1941) with Franchot Tone, both directed by Frank Lloyd; "Payment on Demand" (1951) with Bette Davis, directed by Curtis Bernhardt; and

many others. "Saboteur" (1942) and "Shadow of a Doubt" (1943), both directed by Alfred Hitchcock, are two of his best remembered titles. Skirball continued as a producer until 1976, when he teamed Liza Minnelli and Charles Boyer in "A Matter of Time," directed by Vincente Minnelli. He was also a successful real estate developer, opening the 43-acre Vacation Village resort in San Diego's Mission Bay in 1962. In later years, his interests turned to philanthropy, especially embracing the causes of Jewish cultural history and medical research. He died in 1985 at the age of 89.

Audrey Skirball-Kenis has continued her family's philanthropic tradition through major contributions and personal dedication to numerous charitable and cultural organizations. Notable among these is the Skirball Cultural Center of Hebrew Union College, a 150,000 square foot complex by architect Moshe Safdie to be opened in the Sepulveda Pass in October 1995. The core exhibit will chronicle the Jewish experience in the Old World and the New. Beginning in antiquity the visitor will be guided through 4,000 years of Jewish history.

The Audrey Skirball-Kenis Theatre (A.S.K.) is another passion, a non-profit service organization Audrey Skirball-Kenis founded in 1989 to foster the quality, growth and vitality of theater through the development of new work. A.S.K Theatre contributes to the advancement of the contemporary theater community by hosting symposia, caucuses, practical labs and workshops for playwrights.

Charles Kenis has been engaged in the wine and spirits industry for over fifty years, and owns Bel Air Imports, Inc. He is president of the Audrey Skirball-Kenis Theatre. Together, the Kenises also own a stable, breeding and racing thoroughbreds.

Each year, to honor the gift, the Archive will annually dedicate a screening of one of the films produced by Jack Skirball during his long and distinguished career.

Joseph Drown Foundation

The Joseph Drown Foundation has approved a third year's grant of \$25,000 to support the preservation of Hearst-Metrotone newsreels at the Archive. "We are delighted to be a part of efforts to preserve the endangered newsreels that make up the moving image heritage of half a century..." wrote Norman C. Obrow, president of the foundation. Last year, Drown funds preserved five complete newsreels from 1930-1934 (including such stories as Japan's invasion of China, Al Capone going to prison, Amelia Earhart's flight across the Atlantic and the election of Franklin Roosevelt). Also preserved were unreleased vault materials dating from 1919 to 1940.

MacArthur Foundation Grant

The John D. and Catherine T. MacArthur Foundation has awarded the Archive a two-year grant totaling \$25,000 to carry out research and publication of reference and access guides to images of minorities in film and television. The Archive's holdings constitute a vast treasure trove of materials which can shed light both on the achievements of minorities in this country, and the way they have been perceived by the dominant culture. This project will open up the Archive's collection to students and scholars. Steven Ricci, the Archive's Head of Research and Study, is coordinating the project.

PRESERVATION NEWS

Rallying support internationally from archives, private collectors, and entertainment corporations, UCLA has begun restoration and preservation on an extensive program of short and feature films produced under the Vitaphone Corporation label in the early days of sound. "The Second Vitaphone Program" is a two-and-a-half hour long collection of sound and musical shorts plus a feature-length film, originally screened in October of 1926. Anchoring the program is the 1926 feature "The Better 'Ole," starring Sydney Chaplin, with Doris Hill and Harold Goodwin, and based on the drawings and play by Captain Bruce Bairnsfather. One of the shorts preceding "The Better 'Ole" features Bruce Bairnsfather sketching his famous war character, 'Ol Bill, while the Vitaphone Orchestra plays "Tipperary"

and "Over There." Other shorts include musical and comedy numbers performed by Broadway and vaudeville entertainers including George Jessel (sound only with stills or freeze frames), Elsie Janis, Willie and Eugene Howard, and Al Jolson. Supporting this effort with funds or film elements are archives in Italy and the Czech Republic, the Library of Congress, the American Film Institute, Turner Entertainment and a private collector in Great Britain. UCLA plans to debut the Vitaphone program at the Festival of Preservation and the FIAF Congress in April 1995. A number of other Vitaphone shorts from 1927 through 1929, including performances by the Norman Thomas Quintette, Blossom Seeley and Bennie Fields, and Jack Buchanan and the Glee Quartette are also scheduled for preservation.

Another ongoing preservation project is the Sony Pictures-sponsored preservation of "A Man For All Seasons," (Fred Zinneman, 1966). Two other projects under the Sony/Columbia Pictures umbrella include "Husbands" (John Cassavetes, 1970), on which preservation work is continuing, and "Gilda" (Charles Vidor, 1946), whose

restoration materials Preservation staffers are just beginning to evaluate. Also in the processing and printing stage at the lab is "Union Pacific" (Cecil B. DeMille, 1939), which is being preserved with financial support from the DeMille Trust and in cooperation with Universal Pictures.

As reported in the last issue, preservation on "Too Much Harmony" is complete, thanks to financial support from film enthusiast Hugh Hefner. The first screening of the restored 1933 Bing Crosby-Jack Oakie starrer was at Hefner's Playboy Jazz Festival on September 29, where it was reported to be "the hit of the show." Thanks to Hefner's ongoing support, the Archive is making great progress in the preservation of the following six Sherlock Holmes' films from the original negatives and deteriorating prints: "Sherlock Holmes' Secret Weapon" (1942), "The Woman in Green" (1945), "The House of Fear" (1946), "Pursuit to Algiers" (1945), "The Scarlett Claw" (1944) and "Terror by Night" (1946).

Final note, many thanks to YCM Laboratory for its donation of services in the restoration and preservation of "La Cucaracha."

AMIA Conference

by Donna Ross

The archiving of moving image collections—many of which consist of rare and fragile materials—is no easy task. To address such concerns and share their views on how to properly store, clean, preserve, document and access these precious materials, professionals in the industry established an organization called the Association of Moving Image Archivists (AMIA).

AMIA held its fourth annual conference in Boston, hosted by public television production house WGBH Boston, on November 15-19. Close to 270 moving image professionals attended the event—a 30 percent increase over last year's attendance and the largest conference since the start of the organization. An unexpected turn of events, the decision of the National Endowment for the Arts (NEA) to suspend the AFI/NEA film preservation program, launched much impromptu discussion and led the association to hold an emergency session to plan its response to the action.

UCLA was well represented with six staffers: Film Preservation Assistant Rosa Castro, Preservation Officer Robert Gitt, Research and Study Center Assistant Manager Andrea Kalas, Cataloger Jane Magree, Curator Eddie Richmond and Cataloging Supervisor Martha Yee. Preservation intern Sandra Lee, a student from the Graduate School of Education and Information Sciences, also attended.

Attendees had the opportunity to choose from

three concurrent panels at any one time. Panel topics included national moving image databases; videotape restoration and storage; researchers' needs; the legal and philosophical issues surrounding copyright, which was chaired by Andrea Kalas; marketing special interest collections; navigating the Internet; emerging production and distribution technologies; the changing ethics of film and video restoration, in which Robert Gitt participated; and disaster recovery, in which Eddie Richmond discussed the Archive's earthquake damage and repairs.

Standing committees and working groups, which confer throughout the year to address recurring issues and needs of the association, met at the start of the conference. Those committees cover news and documentary collections; independent and media arts collections; archival training and education; access to archival materials and services; cataloging and documentation; publications; home movies and amateur films; and preservation. Andrea Kalas chaired a working group meeting on access to archival materials by researchers, educators, students and the general public.

Eddie Richmond, who assumed the office of president of AMIA at the conference, acted as commentator for a plenary session on national strategies for moving image preservation. In his role as president, Richmond also chaired an open forum to discuss issues not addressed elsewhere at the conference.

In a related—but more recreational—activity, the conference screened the Archive's restored Technicolor prints of "Becky Sharp" (Rouben Mamoulian, 1935) and "A Star is Born" (William

Wellman, 1937) at the Brattle Theatre, accompanied by a multimedia presentation by Robert Gitt on the history of color in motion pictures. Attendees also toured the John F. Kennedy Library's museum and archives, followed by a program of archival screenings showcasing film and video works recently acquired, preserved or restored by AMIA members.

Next year's conference will be held in Toronto, Canada from October 10 to 14.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS



OMNI PARKER HOUSE
BOSTON, MASSACHUSETTS

PRELIMINARY CONFERENCE PROGRAM NOVEMBER 15 - 19, 1994

CONFERENCE HOST
WGBH EDUCATIONAL FOUNDATION

The European Challenge:

Cultural and Economic Relations Between American and European Film

Archive Collections on Melvyl

This fall, the Archive's cataloging records have become even more accessible by being included on MELVYL, a user-friendly, computer-based system designed to unite all the library collections of the University of California. This means that a researcher at a library terminal at any one of the seven UC campuses can access Archive records. And because MELVYL is accessible via Internet link, so can someone working from a personal computer at home or at the office. MELVYL does not supplant the UCLA-based cataloging system ORION, which will continue to be used on this campus and on-site at the Archive Research and Study Center (ARSC).

You can reach MELVYL via the Internet if you have access to a computer that is on the network and runs the TELNET program. In most cases, this involves typing:

TELNET.MELVYL.UCOP.EDU.

If your system does not accept names in TELNET commands, use the numeric address of the MELVYL system: 192.35.222.222. You can search the system using the basic commands: BROWSE, FIND and DISPLAY. For assistance at any time, type HELP.

Films and television programs in the Archive's collection can be searched on MELVYL by title or director:

F TW [words from a film title]
EX: F TW Gone with the Wind
B PA [director or filmmaker]
EX: B PA Jean Renoir

To leave the MELVYL system, type LOGOFF. Type LOGOFF again at the next prompt to disconnect completely from the MELVYL system.

If you have problems accessing or using the MELVYL system, call the Helpline at UC's Department of Library Automation at (510) 987-0555 or send an E-mail message to melvyl@dla.ucop.edu.

by Elisabeth Greenbaum

The UCLA Film and Television Archive, the British Film Institute and the Academy of Motion Picture Arts and Sciences presented a two-day international scholarly symposium entitled "The European Challenge: Cultural and Economic Relations Between American and European Film" on September 30 and October 1. The original research papers delivered by the participating media historians will be published by the British Film Institute and co-edited by



Victoria de Grazia, Columbia University.

Geoffrey Nowell-Smith and Steven Ricci, as part of the UCLA Film and Television Archive's Studies in Film History, Theory and Criticism.

The influence of Hollywood on the international film community and the conflicts that have arisen as a result of this market dominance have been brought to the forefront since the recent passage of international trade agreements. This conference served as a beginning dialogue in response to the current debates regarding artistic trade relations between the continents, with the scholarly focus on the complex interplay of economic, institutional, political and ideological interests and their effect on cultural identity.

Participants in the symposium included: Steven Ricci, the UCLA Film and Television Archive's Head of Research and Study; Michael Friend, Director of the Academy of Motion



Peter Wollen, UCLA Department of Film and Television.

Picture Arts and Sciences Archive; Clyde Jeavons, Curator of the National Film and Television Archive, London; James Hay, University of Illinois, Champaign-Urbana; Ian Jarvie, York University; Richard Maltby, University of Exeter; Jean-Pierre Jeancolas, Education Nationale, Paris; Tino Balio, University of Wisconsin, Madison; Laura Mulvey, British Film Institute; Geoffrey Nowell-Smith, British Film Institute; Colin McCabe, British Film Institute; Paul Willemsen, British Film Institute; Janet Bergstrom, UCLA, Department of Film and Television; Peter Wollen, UCLA, Department of Film and Television; Nick Browne, UCLA, Department of Film and Television; Victoria de Grazia, Columbia University.

In conjunction with "The European Challenge," a special screening of "Under Capricorn" (Hitchcock, 1949) was presented on September 30. It was introduced by Clyde Jeavons, Curator of the National Film and Television Archive, London.

Renoir Symposium

This summer's Jean Renoir retrospective was followed by an additional screening series and symposium "Inside the Renoir Archives" on September 16-17. Arranged by Associate Professor Janet Bergstrom of the Department of Film and Television in conjunction with the Archive and the University Research Library, this event was devoted to original research based on by materials held at UCLA. The Archive holds many of Renoir's films and television interviews, while the University Research Library is the beneficiary of a donation (by the director's son Alain Renoir) of correspondence, photographs, scripts, production materials, research files, drafts of publications and dossiers on unrealized projects.



Colin McCabe, British Film Institute.

ALL DRESSED UP AND NOWHERE TO GO?

If you haven't already, why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, *ARCHIVE*, as well as the Film and Television Archive's screening and event *CALENDAR*. With over 500 films playing annually at the Archive, there isn't a moment to lose!



NEWS & NOTES

by Cornelia Emerson, Jonathan Fahn, Elisabeth Greenbaum and Donna Ross

Archive in the News

Television news continued to cover the Archive in the second half of 1994. From KCET-Channel 28 came a "Life and Times" segment on film preservation on September 1. "CBS This Morning" also aired a story on film preservation featuring interviews with Director Robert Rosen and Preservation Officer Bob Gitt on October 21. As a spokesman for the AMC Film Preservation Festival, Robert Rosen did interviews for newspapers around the country—including the Dallas Morning News, Flint Journal, Los Angeles Times syndicate, New Orleans Times Picayune, New York Daily News, San Antonio Express-News and Tampa Tribune. Extended feature articles on the Archive's John Ford, Jean Renoir and Gaumont screening series appeared in the Los Angeles Times Calendar section.

Motion Picture Acquisitions

The Archive Preservation staff recently completed work on three early silent titles for inclusion in the collection: "In Ireland" (ca. 1907), "Trip Through a Russian Prison" (1905) and "Trip Through Switzerland" (ca. 1905). The Cineteca Italiana provided the Archive with 35mm nitrate prints and negative of "L'Allegro Fante" ("The Better 'Ole") for preservation use. Directed by Charles Reisner in 1926, it is an Italian version of the U.S. silent comedy featuring Syd Chaplin, brother of The Tramp. Mr. and Mrs. Lowell Peterson donated "The Jokers" (Michael Winner, 1966), "P.J." (John Guillermin, 1968), "Prime Cut" (Michael Ritchie, 1972) and "Riot" (Buzz Kulik, 1969). Mrs. Louis King donated an original 16mm Cinecolor print of "Sabre Jet," a 1953 film directed by her husband and starring Robert Stack and Richard Arlen. Frequent contributor Michael W. Schleiger donated 16mm prints of the following titles: "Alexander the Great" (Robert Rossen, 1956), "Lilies of the Field" (Ralph Nelson, 1963), "Quo Vadis?" (Mervyn LeRoy, 1951) and "A Thousand Clowns" (Fred Coe, 1965). Australian director Peter Weir donated a 35mm print of his 1986 work "The Mosquito Coast." Donor Robert Kay gave the Archive a 35mm print of "The Bridge: A True Story of a Trouble Child" (Louis C. Stoumen, Abram D. Murray, 1958). Narrated by Robert Ryan, this short dramatic film, possibly based on a case history, deals with a little boy's treatment by a child psychologist. Between September and December, the Archive received numerous 16mm projection prints. Producer/director Gene Nelson donated excerpts of an unidentified film featuring the songwriting team of Richard Rodgers and Lorenz Hart, circa 1930 (the only footage of Hart in the collection). The gift also included an excerpt from a circa-1953 testimonial dinner for Sid Grauman, featuring Nelson. Evelyn Williams-Jones (formerly Mrs. Carl Foreman) donated a print of "The Guns of Navarone" (J. Lee Thompson, 1961) and (in conjunction) "J. Lee Thompson: Director"

(David MacDougall, 1967), one of four student films sponsored by Columbia Pictures and Carl Foreman, photographed on location in Arizona and Utah during the making of "Mackenna's Gold." She also donated a print of "The Victors," directed by her husband in 1963.

A donation from the Academy of Television Arts and Sciences/Peter Muglar collection could give researchers an inside look at how silent film exhibitors chose their product. This acquisition offers very brief excerpts from feature films and short subjects available for rent or purchase from Kodak dealers between 1923 and 1927.

Television Acquisitions

A recent donation to the Archive's Television Collection will be of special interest to film students and film historians alike. Evelyn Williams-Jones (formerly Mrs. Carl Foreman) donated a 2" videotape of a 1967 KCET program titled "After Film School...What?" hosted by Charles Champlin. Champlin moderates a discussion between Foreman and four film school students from UCLA and USC—including Charles Braverman (of Smothers Brothers fame) and George Lucas. Longtime Archive supporter Shari Lewis donated a variety of television materials on 16mm and 35mm film and 2" videotape representing the scope of her career, beginning in 1953. Donations from shows on which she appeared include "Facts in Fun," "Shariland," "The Chevy Show," "The Pat Boone Show," "Your Hit Parade" and "The Steve Lawrence-Eydie Gorme Show." Director Oliver Stone's production company, Ixtlan, donated a 3/4" tape of the 1993 ABC miniseries "Wild Palms." A 1956 "Studio One" episode on 16mm Kinescope titled "Dino," starring Ralph Meeker and Sal Mineo, was donated by Bob Kaye. NFL Films donated a 3/4" videotape of "75 Seasons: The Story of the NFL." The series premiere of "Max Headroom" and four episodes of the 1980 series "Semi-Tough" starring David Hasselhoff and Markie Post were donated on 3/4" videotape by the Academy of Television Arts and Sciences. Longtime television personality Gene Rayburn donated a 3/4" tape of a 1956 episode of "Robert Montgomery Presents" titled "The Man Who Vanished," starring Rayburn. Fox Television donated the 1992 "Mr. Plow" episode of "The Simpsons." A 35mm print of a made-for-television film called "Easy Prey," starring Gerald McRaney was donated by Goodman-Rosen Productions. The public relations agency of Frank and Arlene Goodman Associates donated a large collection of 3/4" videotape of PBS series including 61 episodes of "Mystery," 32 episodes of "Agatha Christie's Hercule Poirot" and two miniseries: "Mother Love," starring Diana Rigg, and "Die Kinder." Other PBS programming was donated by KCET, including six episodes of the Peabody award-winning "Meeting of the Minds," created and hosted

by Steve Allen; and by WGBH Boston, including the "Nova" program "Killer Quake" about the 1994 Northridge earthquake.

Screenings

In addition to the grand scale tribute to UCLA film preservation hosted by the city of Rome, Italy, the Archive was well represented in numerous other exhibitions worldwide. The Venice (Italy) International Film Festival screened in "Bud's Recruit" (1917) and "Street Scene" (1931) in its King Vidor retrospective in September. The Finnish Film Archive in Helsinki screened Orson Welles' "Macbeth" (1948) September 2. In early September, the National Film Theatre in London hosted an André De Toth series featuring "Ramrod" (1947), with Veronica Lake and Joel McCrea, and "The Pitfall" (1948), with Dick Powell, Elizabeth Scott, Jane Wyatt and Raymond Burr. At the Aubervilliers (France) Film Festival, a large selection from the Archive's Fleischer Studios shorts were screened in a retrospective October 18-26. Arthur Penn retrospectives in Valladolid and Barcelona, Spain showed the Archive's print of "Mickey One" (1965), with Warren Beatty, Hurd Hatfield and Alexandra Stewart in late October and early November. Presented under the auspices of the Australian Film Institute, theaters in Canberra City, Glebe, New South Wales and Northcote, Australia screened a Josef von Sternberg-Marlene Dietrich series including "Blonde Venus" (1932), "Morocco" (1930), "Dishonored" (1931) and "Shanghai Express" (1932). Archive prints were screened at U.S. venues including Anthology Film Archives in New York where 16mm prints of "The Stars Look Down" (1939), "The Fallen Idol" (1948) and "The Third Man" (1949) were screened in a Carol Reed retrospective on September 22-25. The American Museum of the Moving Image (AMMI) in Astoria, N.Y. screened an Albert Lewin retrospective featuring an Archive print of "The Private Affairs of Bel Ami" (1947) on October 1. In November, AMMI sponsored an "Outsiders as Insiders: Jewish-American Silent Cinema" series and screened "Humoresque" (Frank Borzage, 1920), with Alma Rubens, Gaston Glass and Vera Gordon. The Freer Gallery of Art in Washington, D.C. hosted a Southeast Asia Film Festival in late October and early November which included "The Abandoned Field" (Nguyen Hong Sen, 1979) and "When the Tenth Month Comes" (Dang Nhat Minh, 1984), both Vietnamese films distributed by the Archive. The Museum of Modern Art in New York screened the following in its Josef von Sternberg retrospective in December: "Thunderbolt" (1929), with George Bancroft, Fay Wray, Richard Arlen; "An American Tragedy" (1931), with Phillips Holmes, Sylvia Sydney, Frances Dee; "Dishonored" (1931); "Shanghai Express" (1932); "Blonde Venus" (1932) and "The Devil Is a Woman" (1935). In conjunction with the Association of Moving Image Archivists Conference, the Brattle Theatre in Cambridge, Massachusetts screened two UCLA titles in a special preservation program: "Becky Sharp" (Rouben Mamoulian, 1935) and "A Star Is Born" (William Wellman, 1937). On December 10, the International Cinema Museum in Chicago screened "The Bat" (Roland West, 1926) in its United Artists retrospective. The Ohio Theatre in Columbus, Ohio screened the Crosby-Hope "Road to Rio" (Norman

Z. McLeod, 1945) in September. Around California, Archive films were on exhibit at Cinecon, the Annual Conference of the Society for Cinephiles at the Hollywood Roosevelt Hotel during Labor Day weekend. Screened were "Legong (Dance of the Virgins)" (Henry de la Falaise, Gaston Glass, 1935), a semi-documentary with native cast, photographed in two-color Technicolor; "Liliom" (Frank Borzage, 1930); "She Wanted a Millionaire" (John Blystone, 1931); "The Spider" (William Cameron Menzies, Kenneth MacKenna, 1931); "Vagabond King" (Ludwig Berger, 1930) and "Winter set" (Alfred Santell, 1936). The Los Angeles County Museum of Art coordinated a John Ford Centenary series with the one showing at UCLA; LACMA featured "Cheyenne Autumn" (1964), "The Quiet Man" (1952) and "Donovan's Reef" (1963). In conjunction with its Warner Bros. Before the Production Code series, the Stanford Theatre in Palo Alto ran several short films from the UCLA collection in September and October including "Baby Rose Marie, The Child Wonder" (1929), "Lambchops" (1929) and "Red Nichols and His Five Pennies" (1929). Screened at the Playboy Jazz Film Festival on September 29 were "Too Much Harmony" (A. Edward Sutherland, 1933), with Bing Crosby and Jack Oakie and "New Orleans" (Arthur Lubin, 1947), with Arturo de Cordova, Dorothy Patrick, Billie Holiday and Louis Armstrong. The Samuel Goldwyn Theater at the Academy of Motion Picture Arts and Sciences in Beverly Hills screened excerpts from the Charlie Chaplin films "City Lights" (1931) and "The Great Dictator" (1940) for its British Expatriates in Hollywood program on October 27. In December, the Academy screened the original roadshow version of "The Sign of the Cross" (1932) in conjunction with a panel discussion and opening of a new Cecil B. DeMille exhibit. The Pacific Film Archive in Berkeley screened "Tire Au Flanc" (1928) in its November 13 Jean Renoir series. The International Animated Film Society, ASIFA-Hollywood, screened "Confidence" (Walter Lantz, Bill Nolan, 1933), featuring Oswald the Lucky Rabbit, at the 22nd Annie Awards ceremony November 12 at the Academy of Television Arts and Sciences.

Commercial Services

The Commercial Services division has licensed archive newsreel footage which has been seen regularly on a number of network and syndicated television shows such as "Hard Copy," "Entertainment Tonight," "Unsolved Mysteries" and "Eye to Eye with Connie Chung," among others. Hearst footage has been used for various productions concerning the upcoming fiftieth anniversary of Germany's surrender and the liberations of Europe and the Nazi death camps. "Forrest Gump," using footage provided by Commercial Services essential to the plot, continues to enjoy major box office success as well as critical acclaim. The department also assisted representatives from Nippon Television locate archival footage of old-time Japanese baseball players—some of it never before seen in Japan!

Travels

Curator Eddie Richmond traveled to Toronto in preparation for the 1995 annual meeting of the Association of Moving Image Archivists (AMIA). As president-elect, Richmond will be coordinating the

event, which will commemorate the centennial of film. Preservation Officer Bob Gitt presented "A Century of Sound" at the National Film Theatre of the British Film Institute in London on October 27. Gitt's now-famous presentation (having been featured in the UCLA Festival of Preservation as well as at MOMA and the Pacific Film Archive) played to an enthusiastic house. The audience enjoyed stills and excerpts of rare films which employed a variety of early sound techniques like the Gaumont Chronophone, Edison's Kinetophone, Kellum Talking Pictures, Warners' Vitaphone disk system, through more modern advances including optical sound tracks, magnetic tracks and Dolby stereo. Included in the presentation are excerpts from such groundbreaking films as "Lights of New York," "Sally," "The Love Parade" and "Citizen Kane." In August, Steven Ricci curated a retrospective of films and chaired a panel on the work of director Frank Tashlin at the Locarno Film Festival in Locarno, Switzerland. Ricci also represented the Archive at the FIAF Executive Committee meeting in Tunis, Tunisia this November.

Visitors

Summer visitors to the Archive included: Andrej Urbeczyk, a member of the Polish Parliament and head of the Parliamentary Commission for Culture and Media, and Caroline Ellis, the new curator of the British Film Institute's Museum of the Moving Image in London. A group of graduate students from UCLA's Graduate School of Education and Information Science toured the vaults on November 4. Steve Davidson from the Louis Wolfson II Media History Center in Miami, Florida also visited the vaults in November. Davidson met with Curator Eddie Richmond and discussed the upcoming Miami International Film Festival and issues relevant to the Association of Moving Image Archivists (AMIA).

Staff Notes

Best wishes to former Vault Assistant Debra Matlock and Commercial Services Assistant Calvin Yee, who have left the Archive in recent months. Jim Williamson joined the Archive's Research and Study Center staff as News and Public Affairs Assistant in October. Jim also teaches English literature at Glendale Community College. In November, the Archive welcomed several new faces to the vaults. Jane Petroff will assume the role of Office Assistant for Commercial Services. Jane assisted in the production of the Siskel & Ebert show in Chicago and most recently was an Executive Assistant at the William Morris Agency. Jonathan Fahn will be processing orders as Commercial Services Order Processor. Jonathan worked in film, tape and vault operations at the AME post-production facility and later wrote for Vin Di Bona Productions. Sue Poage and Bill Clark have joined the staff as Archival Assistants. Sue has worked in various capacities for several production houses and volunteers at the Hollywood Studio Museum. Bill has filmmaking, writing and reporting skills in his background, worked as a projectionist and also served as a film archivist for Brown University. Also new at the Archive are two Preservation Interns from the Graduate School of Education and Information Science, Sandra Lee and Karen Gracy.

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FIAF Congress in Los Angeles:

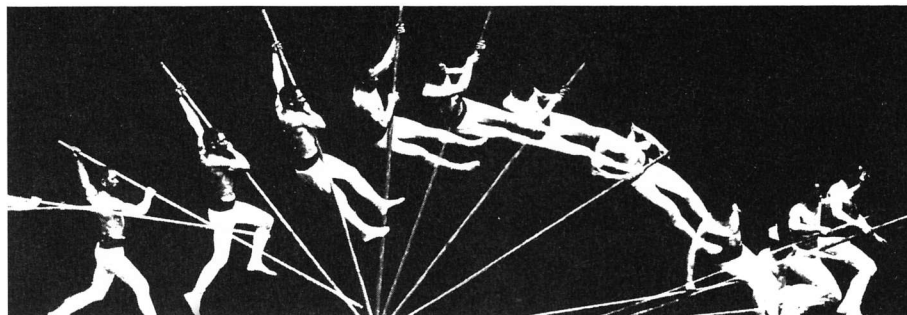
The First 100 Years / The Next 100 Years

by *Cornelia Emerson*

1995 marks the one hundredth anniversary of film, and in recognition of its status as the film capital of the world, Los Angeles has been selected as the site for the 1995 Congress of the International Federation of Film Archives (FIAF). Running from April 20-30, this event will provide a unique opportunity to take stock of what has been accomplished by the archival movement in the first 100 years of cinema and to set an agenda for the world's film archives for the next 100 years.

The 1995 FIAF Congress is jointly organized by the UCLA Film and Television Archive, the National Center for Film and Video Preservation at The American Film Institute, and the Academy of Motion Picture Arts and Sciences Film Archive. It brings together representatives from all the worlds' major film archives. These standard-setting archives are the pre-eminent organizations dedicated to preserving the world's film heritage.

An extra-ambitious program of panel discussions, symposia, workshops, exhibitions and technical demonstrations is being planned. The Symposium is organized as separate sets of panel discussions dedicated to different themes. On April 24, Robert Daudelin of the Cinematheque Quebecoise will speak about the history of FIAF itself, while Michelle Aubert of the Archives du Film du Centre National de la Cinematographie in Bois d'Arcy (France) will moderate a panel surveying the current status of film preservation around the world. On April 25, Michael Friend



of the Academy of Motion Picture Arts and Sciences Film Archive will conduct a session on new technologies for preservation, and the Archive's Head of Research and Study Steven Ricci will moderate a discussion on high-speed networking and interactive access. On April 26, Clyde Jeavons of the British Film Institute will lead a panel on the experience of international archival collaboration; Archive Director Robert Rosen will chair a discussion detailing large-scale projects at five archives, all realizable by the year 2000. In the afternoon, there will be an open forum on "Cinema in the Electronic Age," exploring how cinema culture has changed since the introduction of VHS tape and more recently with the digital technologies. Gregory Lukow of the American Film Institute will moderate the debate/discussion at the end of the symposium.

A full day on Saturday, April 29, to be held at UCLA, will be devoted to practical workshops. "How To Use Our Collections in Terms of

Programming and Access" will be led by Edith Kramer of the Pacific Film Archive; UCLA's Robert Gitt will moderate "The Ethics of Film Restoration"; and Janet McBain from the Scottish Film Archive will head a session on "Non-Fiction Films." There will also be two computer workshops, "Internet De-Briefing" and "Computer Network Training," led by Harriet Harrison for the FIAF Cataloging Commission and Denis delaRoca respectively.

All the events in the FIAF Congress, except for the Federation's business meetings, are open to interested members of the public. Advance registration by March 15, 1995 is \$220. For further information, please contact: FIAF 1995 Los Angeles Office, 302 East Melnitz, Box 951323, Los Angeles, CA 90095-1323.

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